

360

42



BULLETIN OF THE DETROIT INSTITUTE OF ARTS *of the City of Detroit*

Vol. II

JANUARY, 1921

No. 4



ROSA BONHEUR.
DEER IN REPOSE.

FROM THE D. M. FERRY COLLECTION. PRESENTED BY
MRS. QUEENE FERRY COONLEY.

GROUP OF EUROPEAN PAINTINGS PRESENTED

The new year of 1921 brings with it a significant gift to the permanent collection of the Detroit Institute of Arts which should augur well for the achievements of the year as a whole. Mr. D. M. Ferry, Jr., and his sister, Mrs. Queene Ferry Coonley, have jointly presented a group of nine paintings, formerly in the important collection of their father, Mr. D. M. Ferry.

When one reviews the services to the Museum rendered by Mr. D. M. Ferry, Sr., during his life time, it seems fitting that his keen interest in art should find some permanent expression in the collections of the institution to which he was so devoted. He was one of that small group who guaranteed the Art Loan Exhibition of 1883, out of which grew the Detroit Museum of Art. He was also one of the original incorporators and served the Museum as trustee, vice-president and president. His interest in art was further evidenced by the collection of paintings which he acquired and of which this gift is a part.

The nine paintings from the D. M. Ferry collection give the Museum a more adequate representation of XIX century European painting than it has heretofore possessed. Mrs. Coonley's gift includes examples of Laurens Alma-Tadema (1836-1912), Ernest Jean Aubert (1824-1906), Rosa Bonheur (1822-1890), Narcisse Virgilio Diaz

de la Peña (1808-1876), and Émile Van Marcke (1827-1890), while Mr. Ferry's gift adds examples of Eugéne Isabey (1804-1886), Josef Israels (1824-1911), Leon Bazile Perrault and Adolph Schreyer (1828-1899).

The Aubert and the Perrault are examples of a type of subject often treated by certain artists of the period who were interested in the genre of fancy with more or less of a classical treatment.

The subject of the painting by Rosa Bonheur, "*Deer in Repose*," suggests the typical scene which she liked to paint, animal life in its proper surroundings. In this case it is a family of deer in just the secluded woodland spot in which instinct would tell them it was safe to rest. The effect of sunlight filtering through the trees upon the broad fronds of ferns and the glossy brown coats of the animals has been peculiarly well portrayed. For one who from earliest girlhood had loved and studied all kinds of animals and their characteristics, it is not strange that something more than a realistic representation of the anatomy of the animal was possible; she is also showing us their spirit, the feelings behind the features which anyone who really knows animals is sure they possess. In some respects, perhaps in a certain lack of inspiration and individuality, Rosa Bonheur may not be considered as



NARCISSE VIRGILIO DIAZ DE LA PEÑA.
TURKISH WOMEN.
FROM THE D. M. FERRY COLLECTION. PRESENTED BY
MRS. QUEENE FERRY COONLEY.

great an animal painter as Constant Troyon, but her work will always make its appeal.

"Turkish Women," the painting by Narcisse Virgilio Diaz de la Peña, is also a typical example of that artist's subject matter and technique. Because of his relation to the Barbizon School and to Rousseau in particular, we think of Diaz first as a landscapist, but in this, as in many of his pictures, it is the landscape as a setting for the group of women seated in the foreground, with the brilliant hues of their gowns accented against the green of the woods. Not only does Diaz delight in the use of warm color, which shows his Spanish ancestry,

but he is particularly interested in working out the elaborate gold embroidery on the costumes, and it is done with a peculiar "flickering" brush stroke.

Another painter of animals and a pupil of Troyon was Émile Van Marcke, whose painting, *"The Rainbow,"* is an important addition to the works of this class. Certain characteristic features of Van Marcke's technique are noticeable: the setting of flat meadows, the grouping of cows in the foreground, and the contrasting of colors, notably in the placing of a black cow against a white one. It is an example of Van Marcke at his best.

"*Grandfather's Armor*," by Eugéne Isabey, shows a delightful interior and is quite different from another Isabey marine in our collection. The warmth of tone for which he strives is here achieved in a pleasing use of red in the hangings of the walls, the trappings of the horse, and here and there in a banner or plume. Even the gray of the armor is by no means cold and lifeless.

The other three of the nine paintings include an example each of the English, Dutch and German schools.

Though a Dutchman by birth, Laurens Alma-Tadema, afterwards Sir Lawrence Alma-Tadema, went to London rather early in his career and in 1879 he was made a member of the Royal Academy. His particular field was a revival of classical scenes, peopling them in the spirit of the times, and the painting presented by Mrs. Coonley, which bears the title, "*The Exedra Seat*," is a good example of his treatment of the phase which appealed to him most, the life of the ancient Romans. As the name suggests, we are shown a marble seat raised on a low platform with steps. The figures show the purpose of such a seat as a resting place and also as a place to hold informal discussions on matters of public interest.

Josef Israels' portrayal of the humble life of the Dutch peasant is seldom better shown than in the painting, "*Living in the Past*," included in Mr. Ferry's gift. An old lady, slightly bent with years, but with something of youth's joyous outlook on life still expressed in her face, has ceased her knitting to watch for a time the movements of the little canary in the cage on the table. As in a number of Israels' interiors, the room itself is in rather deep shadow, the outline of objects here and there only suggested. But behind the figure and thus diffusing with light the center of interest is a casement window through which we get a glimpse of the brightness of the world outside. The feeling of the whole is one which inspires us with something of the artist's own appreciation of and sympathy with such an incident.

Adolph Schreyer, a German painter, has always been famous for his canvases dealing with the wild life of the East. Sometimes it is a band of Arabs mounted on their spirited horses and dashing across the desert, or it is a scene on the cold, bleak plains farther north, as in "*The Old Hungarian Mail*," which Mr. Ferry has presented.

C. C.



JOSEF ISRAELS.
LIVING IN THE PAST.
FROM THE D. M. FERRY COLLECTION. PRESENTED BY
MR. D. M. FERRY, JR.

LECTURE PLANS

The result of the referendum on a course of weekly lectures sent out last month through study clubs, schools, and other organizations as well as through the BULLETIN, has been so satisfactory in the amount of interest engendered that a Tuesday evening course of free lectures has been arranged. The first lecture on Tuesday evening, January fourth, by Professor Arthur Upham Pope, on "The Artistic Importance of Old Rugs," was well attended. The second lecture will be Tuesday

evening, January eleventh, by Mr. Lorado Taft, on "Modern French Sculpture." Mr. Taft is the sculptor of the "Fountain of Time" and the "Fountain of the Great Lakes" in Chicago, and is author of "The History of American Sculpture." The third, fourth and fifth lectures will be by Professor Herbert Richardson Cross, Professor of Fine Arts at the University of Michigan, as follows: on Tuesday evening, January 18th, "The Art of Portraiture" (illustrated), a discussion of the spe-

cial problems presented both in sculpture and painting by the portrait, including a survey of some of the great portraits of the world; on Tuesday evening, January 25th, "Mural Painting" (illustrated), a presentation of the media, limitations and ideals of mural painting, including a review of mural masterpieces of the past and present; on Tuesday evening, February 1st, "The Significance of Drawing" (illustrated), a consideration of the fundamental place held in all great art by drawing, a study of its variety and power and expressive capacity in the hands of the great draughtsmen.

Other speakers definitely arranged for are Walter Sargent of the University of Chicago on "The Development of American Design,"

Frank Alvah Parsons, president of the New York School of Fine and Applied Arts, on "Art and Its Power in Modern Environment," and Henry Turner Bailey of the Cleveland School of Art, the subject to be announced later. Lorado Taft will give a second lecture some time in February on "American Sculptors and Sculpture." We have also invited Mr. Ralph Adams Cram of Boston, Mr. Robert Henri, a painter of New York, and I. B. Stoughton Holborn, but so far arrangements with these speakers have not been completed.

This lecture course aims to fill a long felt need in the art life of Detroit, and if it is properly supported by the attendance of the Detroit public, it will be continued from year to year.

SPECIAL EXHIBITIONS

LOAN EXHIBITION OF ANTIQUE ORIENTAL RUGS

A Loan Exhibition of Antique Oriental Rugs, arranged and catalogued for the Museum by Mr. Vincent D. Cliff, occupies Galleries III, IV, and V. This exhibition, largely secured from Detroit collections, is supplemented by a few choice examples borrowed from the collections of B. Altman and Company, Dikran G. Kelekian, Arthur Upham Pope, Mr. and Mrs. A. J. Halow, and Duveen Brothers of New York. The exhibition, which will remain on view through February tenth, was formally opened to the public on

Tuesday evening, January fourth, with a lecture by Professor Arthur Upham Pope, formerly assistant professor of Philosophy and Aesthetics at the University of California and associate professor of Philosophy and Aesthetics at Amherst, on "The Artistic Importance of Old Rugs." On Wednesday afternoon Professor Pope gave a second lecture in the galleries on "The Interpretation of Special Types of Old Rugs." Rarely have the galleries been so full of resplendent color and significant design as they are with the advent of this exhibition. The feeling of intimacy

which one encounters on entering the galleries is no doubt due to the fact that here is exhibited a familiar household art, which however, under a sublime inspiration, reaches a point of excellence where it takes rank with the fine arts.

Grateful acknowledgment is made to Mr. Vincent D. Cliff, not only for the careful selection and arrangement of the rugs, but also for the comprehensive and well illustrated catalogue, which covers the art of weaving, gives a brief history of the best period of the art, with notes on how to distinguish the various types of rugs, and a classified list of the familiar names. Three world-renowned rugs, "The Great Spring Carpet of Chosroes," "The First Great Mosque Carpet of Ardebil" and "The Second Great Mosque Carpet of Ardebil" are described in it. The latter, brought to America some years ago, came into the possession of Mr. Yerkes, then Mr. DeLamar, and about a year ago was sold at auction in New York for fifty-seven thousand (\$57,000) dollars. Through the courtesy of Duveen Brothers, the present owners, this beautiful carpet is hung in the

Entrance Hall of the Museum during the present exhibition.

MAURICE FROMKES

During the month of January an exhibition of paintings by Maurice Fromkes will be shown in Gallery V. Mr. Fromkes is an American artist of much versatility. After achieving distinction as a portrait painter he has latterly turned his attention to decorative subjects, which he paints with pure color applied in heavy impasto. His still lifes and figures are brilliant in color and delightful in pattern.

ETCHINGS AND LITHOGRAPHS

In the Print Department will be shown a collection of etchings and lithographs by Herbert Pullinger, and fifteen lithographs by Thornton Oakley, both of Philadelphia. Many of Mr. Pullinger's subjects are taken from American industries, and show in an interesting manner the picturesque quality to be found in the mills and factories of big business. Mr. Oakley's fifteen lithographs show the tremendous activities at Hog Island during the war. Those who appreciate the significance of good drawing will enjoy these fine prints.

SCHEDULE OF SPECIAL EXHIBITIONS

January 1-February 15. Loan Exhibition of Antique Oriental Rugs.

January 1-January 30. Paintings by Maurice Fromkes.

Etchings and Lithographs by Herbert Pullinger.

Lithographs by Thornton Oakley.

Batik Scarfs.

Pilgrim Tercentary Exhibition.

February 15-April 1. Dutch Graphic Arts.

SCHEDULE OF LECTURES AND SPECIAL EVENTS

January:

2nd, 2:45 P. M. Musical program arranged through the courtesy of the Chamber Music Society. Flonzaley Quartet.

4th, 8:15 P. M. Lecture: "The Artistic Importance of Old Rugs," by Prof. Arthur Upham Pope, followed by reception and opening view of the Loan Exhibition of Antique Oriental Rugs.

5th, 3:00 P. M. Lecture: "Interpretation of Special Types of Old Rugs," followed by gallery promenade.

7th, 8:00 P. M. Lecture: "A Recent Journey to Patmos," by Professor George R. Swain, under the auspices of the Archaeological Society.

9th, 2:45 P. M. Musical program arranged through the courtesy of the Chamber Music Society. Metropolitan Club.

10th, 11:00 A. M. Lecture: "Leonardo da Vinci," by Miss Isabel Weadock for Catholic Woman's Study Club.

11th, 8:15 P. M. Lecture: "Modern French Sculpture," by Mr. Lorado Taft.

14th, 7:30 P. M. Meeting of Art Teachers Club.

16th, 2:45 P. M. Musical program arranged through the courtesy of the Chamber Music Society. Florence Paddock, Soprano; Esther A. V. Johnson, Violinist; Martha Bartholomew, Pianist.

18th, 8:15 P. M. Lecture: "The Art of Portraiture" (Illustrated) by Professor Herbert Richard Cross.

23rd, 2:45 P. M. Musical program arranged through the courtesy of the Chamber Music Society. Philharmonic Trio.

24th, 3:00 P. M. Meeting of Northwestern Woman's Club.

25th, 8:15 P. M. Lecture: "Mural Painting" (Illustrated) by Professor Herbert Richard Cross.

30th, 2:45 P. M. Musical program arranged through the courtesy of the Chamber Music Society. Hazel Pingree Depew, soprano; Nicholas Garagusi, violinist; Minnie D. Sherrill, accompanist.

February:

1st, 8:15 P. M. Lecture: "The Significance of Drawing," by Professor Herbert Richard Cross.